

JOHN AYLWARD

ANGELUS

a monodrama for soprano and ensemble

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Angelus

for soprano and ensemble

2015 - 2019. 45'

I. What is Possible

II. Angelus Novus

III. Dream Images

IV. Life in the Abstract

V. Supreme Triumph

VI. Secret Memory

VII. Anima

VIII. Angelus

IX. The Wing

X. A Distance From the Sea

Notes:

All movements played attacca. All tempo markings are flexible. Relationships between tempos should be observed. Accidentals are used in the traditional manner. Some courtesy accidentals are used. Microtones are all quarter tones. All extended techniques are described within the score for each instrument.

Percussion:

Vibraphone

Tam tam

Bass drum

Crotales (both octaves)

Snare

Low / Med Toms

Low / Med Congas

3 Cymbals of varied timbres

Guiro, tin foil, sandpaper, two wood blocks, flexatone, lions roar, triangle, two castanets, two woodblocks, three temple blocks, metal sheet.

Composer's Note:

Angelus is a monodrama in ten through composed movements. The work draws on the writings of Adrienne Rich, DH Lawrence, Plato, Schopenhauer, C.G. Jung, Freud, Joseph Campbell, Nietzsche, Walter Benjamin and Weldon Kees to explore the human condition from physical, spiritual and psychological aspects.

The libretto's two poems, by Adrienne Rich and Weldon Kees, frame the work, which is otherwise prose excerpts. As the opening poem by Adrienne Rich ends, the music slips into a setting of a text by Walter Benjamin that describes Paul Klee's work *Angelus Novus*, from which the piece takes its name. The final movement, based on Kees' epic poem *A Distance from the Sea* likens the psychological sensation of memory to the often confusing physical sensation of viewing the depth of the horizon and landforms between. The work is in itself a kind of poem or treatise on the human experience that became a flashpoint for me after experiencing Paul Klee's work and reflecting on my mother's childhood as a refugee in Germany after World War II. The work is meant to be a raw exploration of life felt through the lenses of various cultural histories, represented in the pastiche of authors that inhabit the work's landscape.

Libretto:

Poems and excerpts from Adrienne Rich, Walter Benjamin, Friedrich Nietzsche, Arthur Schopenhauer, DH Lawrence, Carl Jung, Joseph Campbell, Thomas Mann, Plato and Weldon Kees. Adaptations / Translations, Aylward.

I. What is Possible. Poem by Adrienne Rich

A clear night if the mind were clear
If the mind were simple, if the mind were bare
of all but the most classic necessities:
wooden spoon knife mirror
cup lamp chisel
a comb passing through hair beside a window
a sheet
thrown back by the sleeper

A clear night in which two planets
seem to clasp each other in which the earthly grasses
shift like silk in starlight
If the mind were clear
and if the mind were simple you could take this mind
this particular state and say
This is how I would live if I could choose:
that is what is possible

A clear night. But the mind
of the woman imagining all this the mind
that allows all this to be possible
is not clear as the night
is never simple cannot clasp
its truths as the transiting planets clasp each other
does not so easily
work free from remorse
does not so easily
manage the miracle
for which mind is famous
or used to be famous
does not at will become abstract and pure
this woman's mind
does not even will that miracle
having a different mission
in the universe

If the mind were simple if the mind were bare
it might resemble a room a swept interior
but how could this now be possible
given the voices of the ghost-towns
their tiny and vast configurations
needing to be deciphered
the oracular night
with its densely working sounds
If it could ever come down to anything like
a comb passing through hair beside a window
no more than that
a sheet
thrown back by the sleeper

but the mind of the woman thinking this is wrapped in battle
is on another mission
a stalk of grass dried feathery weed rooted in snow
in frozen air stirring a fierce wand graphing
Her finger also tracing
pages of a book
knowing better than the poem she reads
knowing through the poem
through ice-feathered panes
the winter
flexing its talons
the hawk-wind
poised to kill

II. Angelus Novus. Text by Walter Benjamin. (Adapt. Aylward).

Its eyes are staring, its mouth is open, its wings are spread. Its face is turned toward the past. He sees one single catastrophe which keeps piling wreckage upon wreckage.

The angel would awaken the dead -- make whole what has been smashed. A storm is blowing in from Paradise. Such violence that the angel can no longer close its wings.

III. Dream Images. Text by Friedrich Nietzsche (Trans. Aylward).

The destruction of an illusion does not produce truth, but only one more piece of ignorance, an extension of our 'empty space', our desert... Reverence for truth is already an illusion. Value more the force that forms, simplifies, shapes, invents. The ascertaining of truth is fundamentally different from forming, shaping, overcoming, willing. Thus it is with sounds, but also with the fate of people. We discover in ourselves needs for untruth....

Deception, flattering, lying and cheating, talking behind the back, posing, living in borrowed splendor, being masked, the disguise of convention, acting a role before others and before oneself – in short, the constant fluttering around the single flame of vanity is so much the rule and the law that almost nothing is more incomprehensible than how an honest and pure urge for truth could have arisen among us. We are deeply immersed in illusions and dream images; our eye glides only over the surface of things ... our feeling nowhere leads into truth,

IV. The Abstract. Text by Arthur Schopenhauer (Trans. Aylward).

Besides our life in the concrete, we live a second life in the abstract. In the former, we are abandoned to all the storms of reality. We struggle, suffer and die like animals. But our life in the abstract, as it stands before our rational consciousness, is a calm reflection of our life and of the world in which we live. Here in the sphere of calm deliberation, what previously possessed you completely and moved you intensely appears to you colorless, and for the moment, foreign and strange.

You are like an actor who has played your part and takes your place in the audience where you quietly look on at whatever may happen, even if it be the preparation of your own death.

V. Supreme Triumph. Text by D.H. Lawrence.

What you really want is pure passion. In your *living* wholeness and your *living* unison, not the isolated salvation of your soul. No! You want physical fulfillment first and foremost, since now, once and only once, you are in the flesh and potent. For the vast marvel is to be alive. As for flower and beast and bird, the supreme triumph is to be most vividly, most perfectly, alive. Whatever the unborn and the dead may know, they cannot know the beauty, the marvel of being alive. The magnificent here and now. Yours, and yours alone, and yours only for a time.

There is nothing of yours that is alone and absolute except your mind. And you will find that the mind has no existence by itself, it is only the glitter of the sun on the surface of the waters.

VI & VII. Secret Memory & Anima. Texts by Carl Jung, Joseph Campbell and Thomas Mann
(Adapt. / Trans. Aylward)

Further, you find unsatisfied longing A desire to touch reality, to embrace the earth. But you make no more than a series of fitful starts, crippled by a secret memory. A fragment of the world which you, like any other, must encounter again and again. Never quite the right one since it remains resistant, submits only to force. It makes demands on courage and resolution when it comes to throwing your whole being into the scales. For this, you would need one capable of relinquishing your first love. A faithless Eros....

--Jung

...An inspiration. Reason for living. An awakening to life! ... But just the same, an illusionist, a mirage. A great paradox: hope and ruin, faith and despair. All a reflection of your destiny. Your lover. The conscious face of your anima. Sating your inmost needs? ... What about your need for temptation? And experience? Your Ethos! Ethos! People have hidden desires that society won't condone. Some say these impulses get sublimated, processed down, into the unconscious. Others ask what if those impulses are there always.

--Campbell

Der geheimnisvolle Gedanke ist der das genau wie im Traume unser eigener Wille, ohne es zu ahnen, als unerbittlich-objektives Schicksal auftritt, alles darin aus uns selber kommt und jeder der heimliche Theaterdirektor seiner Traeume ist, -- so auch in der Wirklichkeit, diesem grossen Traum, den ein einziges Wesen, der Wille selbst, mit uns allen traemt, unsere Schicksale das Produkt unseres Innersten, unseres Willens sein moechten, und wir also das, das uns zu geschehen scheint, eigentlich selbst veranstalten

--Thomas Mann

VIII & IX. Angelus & The Wing. Text by Plato. (Latin Angelus from Catholic Liturgy).

The ancient inventors of names! If they had thought madness a disgrace, would they have called it by the same name as prophesy? Just as prophesy is more perfect than divination, madness is superior to a sane mind, for the one is human but the other divine!

Where plagues and woes have bred,
Angelus Domini nuntiavit Mariae;
madness lifts her voice and flows to prayers and rites.
Et concepit de Spiritu Sancto.
One who is truly possessed and fully out of mind,
Gratiam Tuam, quæsumus, Domine, mentibus nostris infunde;
made whole and delivered from evil.
ut qui, Angelo nuntiante, Christi Filii Tui incarnationem cognovimus,
per passionem Eius et Crucem ad resurrectionis gloriam perducamur.
Per eundem Christum Dominum nostrum.

There is also a third kind of madness, which is a possession of the Muses. This possession is of a delicate and virgin soul, inspiring frenzy.

The wing is the corporeal element which is most akin to the divine, by nature it tends to soar aloft into the habitation of the gods. The divine is beauty, wisdom, goodness; and by these the wing of the soul is nourished, and grows.

Souls are eager to behold truth, suited to the highest part of the soul and the wing on which the soul soars. The soul which attains vision of truth is preserved from harm. When she is unable to follow, and fails to behold truth and sinks beneath vice, her wings fall and she drops to the ground. The soul which has never seen the truth will not pass into the human form. And he who employs aright these memories is ever being initiated into perfect mysteries and alone becomes truly perfect. But, as you forget earthly interests and you become rapt in the divine, the vulgar deem you mad, and rebuke you; they do not see that you are inspired.

X. excerpt from *A Distance from the Sea* by Weldon Kees.

--The traveler on the plain makes out the mountains
At a distance; then he loses sight. His way
Winds through the valleys; then, at a sudden turning of a
path, The peaks stand nakedly before him: they are something
else Than what he saw below.

The days get longer. It was a long time ago.
And I have come to that point in the turning of the path
Where peaks are infinite--horn-shaped and scaly, choked with
thorns.

Life offers up no miracles, unfortunately, and needs
assistance. Nothing will be the same as once it was,
I tell myself.--It's dark here on the peak, and keeps on getting
darker.

It seems I am experiencing a kind of ecstasy.
Was it sunlight on the waves that day? The night comes down.
And now the water seems remote, unreal, and perhaps it is.

ANGELUS

I. *What is Possible*

John Aylward

$\text{♩} = 72$ *Still, Spacious*

mf *spoken (natural speaking rhythm)*
quiet, confident

Soprano

A clear night if the mind were clear If the mind were

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet

breathy, subtone
p *giocoso; quixotic*

Violin

Cello

p *f* *p*

Percussion

Detailed description: The musical score is written for a chamber ensemble and a soprano. The ensemble consists of Flute, Oboe, Clarinet in Bb (with a Bass Clarinet part indicated), Violin, Cello, and Percussion. The Soprano part has lyrics: 'A clear night if the mind were clear If the mind were'. The Clarinet in Bb part has a 'Bass Clarinet' box and a 'breathy, subtone' instruction. The Cello part has a 'II.' marking and dynamic markings 'p', 'f', and 'p'. The Percussion part is marked with a 'P'.

4 *p*

S
sim - ple If the mind _____

B♭ Cl.
delicato

Vln.

Vc.
f fp mf p

Perc.

7 (free rhythm) spoken (natural speaking rhythm)

S
— were bare of all but the most classic necessities A wooden spoon

B♭ Cl.

Vln.

Vc.
III. pizz.

Perc.

11

S

knife mirror — cup lamp chisel A

B♭ Cl.

very breathy (emphasize key sounds)

Vln.

arco

pizz.

arco poco sul tasto (blend with bass clarinet)

Vc.

Perc.

13

S

comb pass - ing through hair be - side a win - dow A

B♭ Cl.

Vln.

Vc.

light, airy

Perc.

Toms brushes

Toms

p

15

S
sheet thrown back by the sleep - er

B♭ Cl.

Vln.
arco
sul pont.
pp
giocos; quixotic
p
(over-pressure)

Vc.
poco sul pont.
pp

Perc.
cymbal

(spoken, delicate)
p

18

S
A clear night

Vln.
norm. IV. gliss. II. gliss. *p cantabile*

Vc.
II. III. *p cantabile*

Perc.
cymbal
pp

22 *mp*

S in which two plan - ets 3 seem to clasp each

Vln. 3 3 3

Vc. 3 3 3 I.

Perc. Toms brushes *p* <

25

S other 3 in which the earth - ly grass - es shift like silk in

B♭ Cl. *breathy, subtone* *pp* *p* espr., scorrevole

Vln. *mp* *p* buoyant, lilting

Vc. *mp* *p* buoyant, lilting

Perc. < < <

poco a poco mosso

28

S

star light If the mind were clear and if the

B♭ Cl.

mf *p* *mf*

Vln.

mf *p* *mf*

Vc.

mf *p*

Perc.

32

S

mind were sim - ple you could take this mind this par - tic - u - lar state and say

B♭ Cl.

p *breathy, subtone*

Vln.

p

Vc.

mf *p*

Perc.

a tempo

34

S

This is how I would live if I could choose: this is what is poss - i - ble

Fl.

bass flute *breathy*

B♭ Cl.

p

Vln.

p

Vc.

p

Perc.

Toms

brushes

p

cymbal

37

S

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

40

S

Fl.

B♭ Cl.

Perc.

TR

TR

(overblow)

f

ppfp

f

p f

pp

45

S

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

mp

p

mp

p

sul pont.

p

sul pont.

p

48

S

(-)
A clear night

but the mind

Fl.

B♭ Cl.

p very breathy (emphasize key sounds)

Vln.

sul pont.
p

Vc.

II.
mp

poco sul pont.
p

Perc.

50

S

of the wo-man i - ma - gin - ing this the mind that al-lows this to be

Fl.

slow, wide vib.

B♭ Cl.

slow, wide vib.

Vln.

slow, wide vib.

Vc.

Perc.

53 *f* *p* *f* *p* *f*

S possible — is not clear as — the — night — is ne - ver sim - ple — can - not

Fl. *mf* *f*

Ob. *f*

B♭ Cl. *mf* *f* *p*

Vln. sul pont. *f*

Vc. sul pont. *f*

Perc. 53 BD

57 *p*

S clasp — its truth — as the trans - it - ing

Fl. 57

B♭ Cl. 57

Perc. 57 L.V....

f

59

S

plan - ets clasp each o - ther

Fl.

B♭ Cl.

61

S

p somber

does not so eas - il - y work free from re - morse

Fl.

f *p*

Ob.

B♭ Cl.

f *p* alternate fingerings

Vln.

sul pont. (over-pressure)

p *mp*

Vc.

norm. poco sul pont. sul pont. (bring out fluctuating upper partials)

f *p*

Perc.

64

S

does not so easily — man - age the mir - a - cle for which mind _____ is fa - mous

B♭ Cl.

Vln.

norm. (over-pressure)

p *mp*

Vc.

Perc.

68

spoken (natural speaking rhythm)

S

or used to be fa - mous does not at will be - come ab - stract and pure

B♭ Cl.

Vln.

norm. harmonic gliss.

mf

Vc.

norm. harmonic gliss.

mf

Perc.

poco a poco mosso

72 *p* *mp*

S this wo-man's mind does not e-ven will _____ the mir-a-cle

Fl. *mp cantabile*

Vln. III. *tenuto* I.

Vc.

Perc. castanets *p*

76

S hav-ing a dif-ferent mis-sion in the un-i-verse

Fl. Tongue Ram (resultant) norm.

Ob.

B♭ Cl. *pp* *p*

Vln. IV. *p*

Vc. III. *p*

Perc. vibraphone arco *p*

80

S

if the mind _____ were simple if the mind _____ were

B♭ Cl.

Vln.

Vc.

Perc.

cymbal

p

85

S

bare _____ it might re - sem - ble a room _____

Fl.

Ob.

B♭ Cl.

Perc.

mf

p

mf

p

mf

p

87

S

a swept in - ter - i - or

Fl.

Ob.

B♭ Cl.

Perc.

89

S

but how _____

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

Perc.

mf

mp

mp

mp

p *mf* *mp*

sul pont.

poco sul pont.

p *p*

poco rit....

a tempo

92

S

_____how could this now be possible

Fl.

p

B♭ Cl.

p

Vln.

norm. *p*

Vc.

p

Perc.

L.V....

Toms brushes

p

95

S

Gi - ven the voi _____ ces of the ghost towns

Vln.

mp *delicato, legato*

Vc.

mp *delicato, legato*

Perc.

mp *delicato, legato*

98

S

their tiny and vast con - fig - ur - a - tions read - y to be de - ci - phered the o - rac - u - lar

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

Perc.

mp *f* *mf*

mp *f* *mf*

mp *f* *mf*

mp *f* *mf*

poco sul pont.

poco sul pont.

101

S

night with its densely

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

Perc.

ff *f* *p*

ff *f* *p*

ff *f* *p*

ff *f* *p*

f *p* *f* *p*

p

pp

f *p* *f* *p*

Toms

BD

cymbal

bass flute

sul pont.

105 *spoken (natural even rhythm)*

S working sounds If it would e - ver come down to any - y - thing like a comb

Fl.

B♭ Cl.

Vln. *f pp f* norm. harmonic gliss. *p*

Vc. *p mp* norm. harmonic gliss.

Perc. *p legato poco ped.* vibraphone

110

S pass - ing through hair be - side a win - dow A sheet rolled back by the

Fl.

Ob. *mf p pp*

B♭ Cl. *mf p pp*

Vln. *mf p mp p* sul tasto

Vc. *mp p* sul tasto

Perc. *p* Toms brushes BD 6 6 6 6 6 6

113

S

sleep - er

But the mind _____ of the wom - man

mp

3

3

Fl.

113

alto flute

p

3

Ob.

pp sotto voce

p

3

B♭ Cl.

113

Vln.

norm.

p

sul pont.

p

norm. harmonic gliss.

Vc.

113

crotales

p delicato

vibraphone

Perc.

poco a poco mosso

118

S

think - ing this is wrapped in bat - tle

mf

3

Fl.

118

Ob.

mf

f

B♭ Cl.

118

Vln.

poco sul pont.

mf

f

Vc.

118

3

mf

f

Perc.

118

BD

p

mf

121 *f*

S is on a - noth - er mis - sion a stalk

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

Perc.

124

S — of grass — dried feath - er - y weed — root —

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

Perc.

127 *ff*

S. ed in snow

Fl. *ff* *p subito*

Ob. *mf* *ff*

B♭ Cl. *ff* *p subito*

Vln. *ff* sul pont. *p subito*

Vc. *ff* sul pont. *p subito*

Perc. *ff* *pp subito*

131 *mf* *p somber, with a natural speaking rhythm*

S. in fro-zen air stir - ring a fierce wind graph - ing

Fl. (key clicks) 6 6 turning to breath fluctuating between pitch and breath

Ob. *pp* *mp* *pp*

B♭ Cl. (key clicks) 3 6 3 turning to breath fluctuating between pitch and breath

Vln. 131

Vc. 131

Perc. 131 *p* *mf* *p*

vibraphone

crotales

L.V....

BD low rumbling brushes or hands

135

S

Her fin-ger al-so tracing pa-ges of a book Know ing bet-ter than the po-em she

Fl.

p

Ob.

p

B♭ Cl.

p

Vln.

p

Vc.

p

Perc.

L.V....

mp

p

p

norm.

norm.

138

S

reads know-ing through the po-em

Fl.

ppp

Ob.

ppp

B♭ Cl.

ppp

Vln.

pp

Vc.

pp

Perc.

L.V....

pp

quasi ad lib rhythms,
low rumbling w/ hands or brushes

BD

147

S

the win - ter

Fl.

Inhale

mf *espr.*

B♭ Cl.

Inhale

Vln.

6

Vc.

5

Perc.

6

mf

Metal Plate

p

150

S

flex - ing its tal - ons the hawk wind

Fl.

gliss

(wide vib)

mp

B♭ Cl.

Inhale

Vln.

6

Vc.

5

Perc.

6

half sung / half spoken
party intoned *mf*

154

S

poised to kill Its

Fl.

B♭ Cl.

(key clicks)

p

6

6

6

6

6

6

Vln.

p

6

6

Vc.

5

5

p

Perc.

cymbal

attacca to mvmt. II

II. Angelus Novus

$\text{♩} = 96$

Steady, with fluttering swells

Soprano

(sss) _____ (ah) eyes _____ are star - ing _____ Its

Flute

mf

Oboe

pp *f*

Clarinet in B $\flat$

Violin

poco sul pont. *p* delicate, nervous

Cello

poco sul pont. *p* delicate, nervous

Vibraphone

vibraphone L.V.... Toms 6 6 vibraphone *mf* *p*

4

S

mouth _____ is _____ o - pen _____

Ob.

pp *mf* *pp*

tenuto, wide vibrato

B♭ Cl.

pp *mf* *pp*

tenuto, wide vibrato

Vln.

Vc.

Vib.

7

S

Its _____ wings _____

Ob.

B♭ Cl.

Vln.

norm.

Vc.

Vib.

arco

18 *ff* wreck - age u - pon wreck - age *p* The angel

Fl. *ff* *p*

Ob. *ff* *p*

B♭ Cl. *ff* *p*

Vln. *ff* *p* norm. harmonic gliss (slow, irregular, erratic)

Vc. *ff* *p* norm. harmonic gliss (slow, irregular, erratic)

Vib. *ff* *p* Toms brushes *pp* sotto voce

22 *mf* — would a - wa ken the dead. Make

Ob. *mf* *p*

B♭ Cl. *mf* *p*

Vln. *mf* *p*

Vc. *mf* *p*

Vib. BD Toms cymbal *mf*

26

S. whole what has been smashed

Ob. *mf* *p*

B♭ Cl. *mf* *p*

Vln. *mf* *p* sul pont. (scratchy)

Vc. *mf* *p* sul pont. (scratchy) (poco gliss...rapid...)

30

S. *p* *f* *p* *mf* *p*
A storm is brewing Ah over paradise Ah

Ob. *p* *mf*

B♭ Cl. *p* *mf*

Vln. *f* *p* norm. *mf*

Vc. *f* *p* norm. *mf*

Vib. *mf*

35 *f* *p*

S

Ob.

B♭ Cl.

Vln.

Vc.

Vib.

p

p

sul pont.

III.

IV.

II.

p

39 *f*

S

Ob.

B♭ Cl.

Vln.

Vc.

Vib.

mf

mf

mf

gliss

1.°

Such vi - - o - lence

43

S. (nce)

Ob.

B $\flat$ Cl.

Vln. norm.

Vc.

Vib. *ff*

46

Ob. *ff*

B $\flat$ Cl. *ff* (Loud, beating multiphonic, ad lib) *f*

Vln. *ff* *f*

Vc. *ff* *f*

Vib. *f*

49

S *mf* dryly The

Ob. *f*

B $\flat$ Cl. *mf*

Vln. increase bow pressure, turn to complete noise *mf* pitchless, noise

Vc. increase bow pressure, turn to complete noise *mf* pitchless, noise

53

S angel can no lon - ger close its wings

Vln. 53

Vc. 53

attacca mvmt. III

III. *Dream Images*

♩ = 72

mf confident oration: Socratic
(Spoken text should feel rhythmically free and natural. Try to align with downbeats.)

Soprano

The de - struc - tion of an il - lu - sion does not pro - duce truth but only

Flute

Oboe

Clarinet in B $\flat$

Violin

(norm.)
mf delicate, jovial

Cello

(norm.)
mf delicate, jovial

Vibraphone

snare (brushes) flexatone wood blocks castanets congas tinfoil

mp (sempre sotto voce)

5

S

one more piece of ignorance an extension of our empty space our desert...

Fl.

mumble audibly into flute, nonsense syllables, nothing defined

Ob.

Bb Cl.

(quiet multiphonic)

Vln.

Vc.

wood blocks

congas

sandpaper

castanets

p

9

Vln.

poco sul pont.

mf

Vc.

poco sul pont.

mf

mp

mf

gliss

Vib.

congas

13

S

We must value more the force Ah that forms shapes

mf *f*

Ob.

mf

Vln.

13

norm.

p *mf* *s*

Vc.

norm.

fp *mf* poco sul pont. *s*

18

S

(es) sim pli fies in

f

Vln.

18

6 7

poco sul pont. norm. *f*

Vc.

f

22 *mp*

S vents The as - cer - tain - ing of truth is fun da

Fl. *p*

Ob. *f*

B♭ Cl. *p*

Vln. *p* pizz.

Vc. norm. *mp* *p* pizz.

Vib. *mp*

26 *mf* *f*

S men tal ly diff erent from form ing shap

Fl. *p* *f*

Ob. *p* *f*

B♭ Cl. *p* *f*

Vln. *mf*

Vc. *mf*

30 *mf*

S ing will ing will

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Vln. arco

35 *mp* *p*

S ing Thus it is with sounds! But

Fl. *pp* *mf*

Ob. *pp* *mf*

B♭ Cl. *pp* *mf*

Vln. *p* pizz. norm. *p*

Vc. *mf* pizz.

Vib. *mp*

41

S

also with the fate of people

We discover in our selves needs for

increasingly less and less pitch
until pitchless bowing/brushing

Vln.

Vib.

sandpaper

p

*moving quickly;
flexible and fast* (♩=112)

46

S

untruth

Fl.

tongue ram

Ob.

Breath

B♭ Cl.

Bass Cl.

pitchless slap

p

p scorrevole, poco ruvido

Vln.

arco

circular brushing

poco sul pont.

Vc.

p

p

scorrevole, poco ruvido

Vib.

vibraphone (dead stroke)

f

mf impatient

50

S

De ception flattering lying and cheating talking behind the

B $\flat$ Cl.

Vc.

mf

3

9/16

53

S

back posing living in borrowed splendor

B $\flat$ Cl.

Vln.

Vc.

scorrevole, poco ruvido

9/16

3/4

2/4

6/16

5/4

57

S

being masked the disguise of con - vention! Acting a

B $\flat$ Cl.

Vln.

Vc.

mf

5/4

6/16

2/4

2/4

60

S

role before others and before ones self

B $\flat$ Cl.

mf

Vln.

Vc.

broadening (♩ = 100)

f

63

S

In short, the constant flutt - er ing

B $\flat$ Cl.

f

Vln.

Vc.

f

66

S

a - round the sin - gle flame of van - it - y

B♭ Cl.

Vln.

Vc.

mf

mp

mp

mp

♩ = 96

mp more calm and matter of fact

69

S

is so much the rule of law that nothing is more incomprehensible than how an honest and pure urge for

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

Vib.

p

f

p

f

p

f

p

p

p

p

mp

74

S

truth could have arisen among us deep ly

Ob.

Vib.

mf

p

p

sempre l.v.

hypnotic

80

S

im - mer sed in il - lu sions and dream im - a - ges

Vib.

mf

mp

p marked, very regular, with some pedal

86

S

Our eyes glide on - ly Our eyes glide on - ly o - ver Our eyes glide on - ly Our

Vib.

intoned, solemn

90

S

eyes on - ly o - ver the on - ly o - ver the glide on - ly o - ver the sur - face on - ly o - ver the

Vib.

94

S

glide on - ly o - ver the on - ly of our eyes Our eyes glide on - ly o - ver the

Vib.

97

S

on - ly o - ver the sur - face of things, and our feeling nowhere leads to truth.

Ob.

pp

hold, attacca to mvmt. III

Vib.

attacca to mvmt. IV

IV. *Life in the Abstract*

$\text{♩} = 72$ *curious; with wonderment*

Soprano

Besides our life
in the concrete

we live a second life in the

Flute

Oboe

P light, dolce

Clarinet in B $\flat$

Violin

Cello

sul pont.
mf

Vibraphone

S

abstract

In the former, we are abandoned to all the storms of

Ob.

Vc.

p scorrevole, poco ruvido

8 *f*

S reality or must struggle suffer and die!

Vln. heavy bow pressure
pitchless, noise

Vc. *f*

Vib. BD *mf*

12 *p*

S but your

Ob. *pp*

Vc.

Vib. congas 6 6 6 6

16 *p*

S life in the abstract As it stands before your ra-tion al con-scious-ness is a

Ob. *p*

21 *mf*

S calm — re - flec - tion — of your life —

Ob. *f* 5 6 5

25 *mf*

S and of the world in which we live Here in the sphere of calm de - lib - er

Ob. *mp* 3 3 3

B♭ Cl. 3/4 4/4 3/4

29 *p*

S a - tions

Fl. 29 *p*

Ob. *p*

B♭ Cl. *p*

Vln. 29 *p*

Vc. *p*

mp

33

S

What pre - vious - ly pos - sessed you com - plete - ly and moved you in - tense - ly

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

36

S

ap - pears to you colorless and for the mo - ment

Vln.

Vc.

Vib.

vibraphone

congas

f

mf

39

S

foreign _____ and strange

Vib.

39

BD

congas

castanets

3

6

< *p*

41

S

You are like an actor who has played
your part and takes your place in the
audience, where you quietly look on

at whatever may happen, even if it
be the preparations of your own.....death

and what you real - ly want is

rhythms / attacks ad lib, between
BD, castanets, toms and congas, slowly thinning

Vib.

41

attacca to mvmt V.

V. Supreme Triumph

$\text{♩} = 104$ with fierce contrasts; probing

Soprano

mf *fp* *fp* *fp* *fp* *f*

pure — Ahh pash sh shah pash pash ah — on

Percussion

vibraphone

mf *f*

Sop

mf *p*

in your li — ving — whole - ness and your li - - - ving —

Perc.

Lion's Roar. (or super-ball mallet on toms) wood chimes Lion's Roar. (or super-ball mallet on toms)

mf *p*

Sop

f *p* *f*

u - ni - son — not your own i - so - la - ted sal -

Perc.

vibraphone congas

f *p* *p* *f*

13 *rapidly pound on desk duo w/ percussionist* *mf* *move to percussionist, wave hands through wood chimes*

Sop. va - tion of your soul! No! you want

Perc. *pp* *mf*

bass drum

vibraphone

17 *p* *mp*

Sop. you want t phy - si - cal ful - fill - ment

Perc. *p* *p molto sotto voce*

temple blocks

castanets

21 *mf* *f* *p*

Sop. first and fore - most since now now now

Perc. *pp* *mf* *p*

congas

25 *f*

Sop. now once and on - ly once you

Perc. *f*

crotales

triangle

guiro

vibraphone

L.V.

29

Sop

are flesh! Ah! and po - tent (t) t

Perc.

congas

3

temple blocks

mp

mp

34

Sop

t for you - the vast mar - vel is to

Perc.

congas

castanets

p *quasi oratory*

p *murmur*

38

Sop

be a - live! eee

Vc.

poco sul pont

p

Perc.

vibraphone

fp *mf*

mf *p*

42

Sop

as _____ for flow - er _____ and beast _____ and

Vc.

Perc.

44

Sop

bird the su - preme Ahh triumph Ahh _____

Vc.

Perc.

f *p* *f* *p*

f *mp*

47

Sop

_____ is to be most vi - vid - ly Ahh _____ most per - fect - ly Ahh _____

Vc.

Perc.

f *fp* *f* *p*

50 *f* *f*

Sop. a - live

Vc.

Perc. 50 L.V. Toms bass drum tam tam *f* *ff*

53 *f* Spoken, ceremoniously

Sop. Whatever the un-born and the dead may know they cannot know the beauty the marvel

Perc. 53 improvise tremolo, irregular rhythms never cover soprano Toms bass drum *mp* *f*

$\text{♩} = 84-92$ *intense, poco a poco mosso*

f

56

Sop

the _____ beau ³ - ty _____

56

Fl.

p ***f*** ***p*** ***mf***

B♭ Cl.

p ***f*** ***p*** ***mf***

56

Vln.

norm.

p ***f*** ***p*** ***mf***

Vc.

norm.

p ***f*** ***p*** ***mf***

56

Perc.

cymbal

p ***f*** ***p*** ***mf***

59

Sop

the mar - vel of be - ing a live

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

wood blocks

cymbal

Toms

f

f

f

f

f

mf *f*

a tempo

63

Sop.

the mag - ni - fi - cent the mag - ni - fi - cent here and now

Fl.

Ob.

B $\flat$ Cl.

Vln.

Vc.

Perc.

cymbal

Toms

cymbal

L.V.

Detailed description: This is a page of a musical score, measures 63 through 67. The tempo is marked 'a tempo'. The Soprano part features a vocal line with lyrics: 'the mag - ni - fi - cent the mag - ni - fi - cent here and now'. The instrumental parts include Flute, Oboe, B-flat Clarinet, Violin, and Viola. The Percussion part includes cymbal and tom patterns. The score ends with a 'L.V.' (Fine) marking.

poco a poco mosso

68

Sop

yours! Ah _____ yours on - ly Ah _____

Fl.

Ob.

B $\flat$ Cl.

Vln.

Vc.

Perc.

L.V. 5 L.V. 6 6

71

Sop

yours a - lone Ah _____ yours on - ly for a short

Fl.

Ob.

B $\flat$ Cl.

Vln.

Vc.

Perc.

L.V.

3

3

6

L.V.

Detailed description: This is a page of a musical score, likely for a vocal and instrumental ensemble. The score is written in 3/8 time. The vocal part (Soprano) has lyrics: 'yours a - lone Ah _____ yours on - ly for a short'. The instrumental parts include Flute, Oboe, Bass Clarinet, Violin, Viola, and Percussion. The woodwinds and strings play a melodic line with various articulations, including slurs and accents. The percussion part features a complex rhythmic pattern with triplets and sextuplets, marked with 'L.V.' (likely 'L.V.' for 'L.V.' or 'L.V.'). The score is numbered 71 at the beginning of each staff.

74

Sop. Ah _____ yours on - ly for a short time //

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

Perc. 6 3

a tempo

p contemplative

77

Sop. There is no-thing of yours _____ that is a - lone _____

sul pont.
// (bring out variable harmonics)

Vc. *p*

Perc. 77 // vibraphone L.V. toms / BD brushes *p* dolce sempre l.v. 3 3

81

Sop.

_____ and ab - so - lute _____ ex - cept your mind your mind _____

Vc.

Perc.

vibraphone

L.V.

toms / BD

85

Sop.

B♭ Cl.

p dolce

pp

Vln.

poco sul pont

p dolce

Vc.

Perc.

vibraphone

(sempre L.V.)

89

Sop

and you will find that the mind has

B♭ Cl.

Vln.

Vc.

Perc.

toms / BD

vibraphone

toms / BD

3

6

93

Sop

no ex - is - tence by it - self

B♭ Cl.

Vln.

Vc.

Perc.

vibraphone

96

Sop

it is on-ly the glit-ter of the sun on the sur-face of the

B♭ Cl.

Vln.

Vc.

Perc.

bass drum

vibraphone

ppp

p

p

p

100

Sop

wa - ter

Ob.

B♭ Cl.

Vln.

Vc.

Perc.

vibraphone

ppp

p

mp

pp

pp

pp

103

Sop.

Ob.

Vln.

Vc.

Perc.

103

attacca to mvmt. VI

VI. Secret Memory

♩ = 76 - 84 *mercurial and melancholy*

Soprano
 Oboe

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15

find un - sat - is - fied long - ing A de - sire to touch re - al - it -
 y to em - brace the earth the earth the
 earth the earth and fruc - ti - fy the fields

p *mp* *mf* *p* *mf* *p*

17 *mp* *p* *mf*

Sop. of the world

Ob. 13 11 3

mp *p* *mf*

20 *p*

Sop. But you make no more

Ob. 3 *p* 3 *mp* *p*

23 *f* *p*

Sop. than a hand-ful of fit-ful starts cripp-led by a sec-ret

Ob. 5 *mf* *p* *f* *p* becoming subdued

26 3

Sop. mem-or-y A

Ob. 3

30

Sop

frag - ment of the world _____ which you en

Ob.

with more energy; becoming erratic

34

Sop

count - er a - gain and a - gain _____ and a -

Ob.

always fluid, shimmering

36

Sop

gain and a - gain _____

Ob.

f

pressing forward

38

Sop

ne - ver _____ quite right since it re - mains re - sist - ant sub - mits on - ly to force

Ob.

p poco ruvido *mf* *f*

42 *mf*

Sop

it makes de - mands on cour - age _____ and re - so - lu - tion

Ob.

mf

45 *mp*

Sop

Ah _____

Fl.

pp *p*

Ob.

mp *p*

49

Sop

when it comes _____

Fl.

mp

Ob.

mp

53

Sop

comes _____ comes _____ to throw - ing your whole _____

Fl.

Ob.

mp

p

mp

3

7

57

Sop

be - ing _____ in - to the scales. _____ For this you need one capable

Fl.

p

p

mysteriously intoned

61

Sop

of relinquishing your first love. A faithless Eros....

Fl.

attacca mvmt. VII

VII. Anima

Magical and free ♩ = ca. 72. *Very flexible*

Soprano *mp* with fascination and excitement, always probing

Your inspir - ation? Reason for living? your a - wa - ken - ing to life —

Flute *p* between pensive and wild

S *f* *p* *mf* *p* mysterious

— li — (ff) — But just the

Fl. *f* *pp* w / some breath

S *f*

same an il - lu - sion — is (t) a mir - age A par - a - dox!

Fl. norm. *mp* *ff*

The musical score is written for Soprano and Flute. The Soprano part is in 3/8 time and features a melodic line with lyrics. The Flute part is in 3/8 time and features a more complex, rhythmic line. The score includes dynamic markings (mp, p, mf, f, ff) and performance instructions (e.g., 'with fascination and excitement, always probing', 'between pensive and wild', 'mysterious', 'w / some breath'). The lyrics are: 'Your inspir - ation? Reason for living? your a - wa - ken - ing to life —', '— li — (ff) — But just the', 'same an il - lu - sion — is (t) a mir - age A par - a - dox!', and 'norm. mp ff'. The score is divided into three systems, each with a measure number (4, 7, 7) at the beginning of the Soprano part.

11 *p* *mf* *p* becoming an exhale gliss.

S Hope _____ and ruin _____ faith _____ and de - spair

11 *p* *mf* *p* becoming air / breath....

Fl. _____ t k t k

14 *mf* *p* // quasi-professorial

S A re - flec - tion of your des - tin - y Your lov - er the consious

14 *mf* air / breath bend

Fl. tss _____ zzz _____

17 *mp* erratic gliss. *f* gliss.

S face _____ of your a _____ ni ma _____

17 *p* *f*

Fl. _____

19 *p* *mp* *f*

S — Sat - ing! Sat - ting! Sating! Sating! your

Fl. *p* *mp* *f* *p*

21 *mp molto espr.* *p* very quiet / quasi whisper

S in - most needs _____ What a - bout your need for temp - ta - tion?

Fl. wide vib. *mp* *p* tss tk tk ks _____ trrr rt rt

gliss w/ air flange

24 *f espr.*

S and ex - per - i - ence E - thos _____ E -

Fl. *f*

27 *p* *mf*

S - - - thos

Fl. 27 Key clicks and air / breath overblow

p *p* *f*

30

S peo - ple have hid - den(n) de - si - res that so -

Fl. 30 slow, wide vibrato norm. *mp* *mf* *p* *mf*

33

S ci - e - ty won't con-done (nn) some say these are sub-li-mate-d (ay)

Fl. 33 wide vib. *p* *f* *p* *fp* *fp* *fp* *fp*

stay close to flute to blend sounds
sharp contrast between conversation and expressive singing

37 *p* *f* *p* *f* *p* *mf* *p*

S down (ayy...eee) in to the un - con - scious eee... ah... ooo...

Fl. 37 *fp* *mf* *p*

Giocoso

mf stay close to flute to blend sounds
percussive, angular

S 41
o-thers ask (k) k k ka ki kah ko ah kah k ki ka koh ksss

Fl. 41
mf

S 45
p sk what ³if those im - pulse - s are there there there
fp *fp*

Fl. 45
sfzp *fp* *fp*

S 48
mf al ways? *p*

Fl. 48
fp *mf*

S 50
(percussive, nonsense syllables)
k kuh ti k tsss... sk woo t k t k t k t koo

Fl. 50
p ti k whoo woo key clicks
breath / air breath / air

53

S oh _____ wha ee _____ kee _____ a ee a a ee a a _____ a

Fl. ck ft >  *mf*

key clicks

56 *mf* *delicato* 6 6 slow, wide vibrato *p* *mf* *p*

S ta ka ta ka ta ka ta ka ta _____ (ahmmmm) _____ a a a ooo _____

Fl. 56 7 6 6 *delicato* *mf* *p* *mf*

59 *mf* *p* *mf* *dolce*

S _____ ha eee _____ah _____

Fl. 59 *p* *mf* *p* *mp* *dolce*

62 *p* *solemn* becoming an exhale

S _____ der Ge heim nis _____ wol-le ge dan _____ ke _____

Fl. 62 slow, wide vibrato 3 *p*

66 *f* *agitato*

S ist der das ge-na-u (oo) — wei — im — traume —

66 norm. *f*

Fl.

69 *p* *solemn* *espr.*

S Ah — un ser ei - gen - er wil le — oh - ne es zu — ah nen

69 *p* *solemn* *mf* *p*

Fl.

73 *f* (*percussive, nonsense syllables*)

S — als — un er bitt — lich ob - jek - ti - ves - shk prrrr shk shk tsss sk k t⁶ k t k

73 *f* *Key clicks and air / breath* *inhale*

Fl. breath / air shk

77 *p* *f* *p*

S ooo — k t⁶ k t k tah shp sh-ick — ah — dritt

77 *p* *f* *p*

Fl. shk sal auf (spoken German syllables, not into flute)

p *f* *p* key clicks

80 *f* *mp* spoken *f* (percussive, nonsense syllables)

S tk tk chk kah chk al le da rin s k ng

Fl. *mf* *p*

83 *mp* spoken *p* *mp* *f*

S s k s k oo aus uns ahh sel ber kommt und je - der tk

Fl. *mp* *f*

86 *p* hypnotic

S tk ah ah der heim lich e the - a - ter - dir -

Fl. *p* slow, wide vibrato

91 *f* *p*

S ek - tor seine (e) traum - - - e

Fl. *f*

96

S

traum ——— traum ——— traum —

Fl.

fp *fp*

99

S

ist mmm ———

Fl.

fp *f* *p*

Vib.

soft mallets

pp *sempre sotto voce*

102

S

mmmahhh... ahhh... auch in der wirklichkeit

Fl.

mumble into flute nonsense syllables (hum F#, or A, while playing the other)

mf *p*

Vib.

105

S

diesem grossem traum der ein einziges wesen den wille selbst mit uns aller traunt

Fl.

Vib.

109

S

mp dolce

un - se - re sh ick salle das pro - dukt un - se re in - ner sten

becoming
air / breath....

Fl.

shk shk

Vib.

mf

112

S

mf spoken

unseres willen sein moechten und wir also das das

Key clicks and air / breath

slow, wide vibrato

Fl.

p

Vib.

115 *p* whistle

S
uns zu geschehen scheint

Fl.

Vib.

118 becoming air / breath....

S

Fl.

Vib.

121

S

Fl.

Vib.

attacca to mvmt VIII

VIII. Angelus

$\text{♩} = 84$ *Ecstatic*

f *proud, strong*

Soprano

The an - cient in - vent ors of names

Flute (C flute)

p < *f* *p*

Oboe

p < *f* *p*

Clarinet in B $\flat$ Bass Clarinet

Violin

p < *f* *p*

Cello

p < *f* *p* *f*

Percussion

vibraphone

p *f*

L.V. L.V.

5 *p*

S If they had thought mad - ness a dis - grace why would they have called it

Fl. *f* $\rightarrow$ *p*

Ob. *f* $\rightarrow$ *p*

B $\flat$ Cl.

Vln. *f* $\rightarrow$ *p*

Vc. *p*

Perc. L.V. *mp*

8 *mf*

S proph - es y just as pro - phe - sy is more

B $\flat$ Cl. *mf* 6 5 $\rightarrow$ *p* 6 6

Vln. *mf*

Vc. *mf* $\rightarrow$ *p*

Perc. 8 *p* poco l.v., legato

10

S

per - fect than di - vi - na - tion

B♭ Cl.

6

6

6

mp

Vln.

10

poco sul pont.

6

6

6

mp

Vc.

mp

Perc.

10

mp

12

S

mad - ness is su - pe - ri - or to the sane mind

B♭ Cl.

mf

Vln.

12

norm.

mf

poco sul pont.

6

6

6

Vc.

norm.

mf

Perc.

12

mf

broadening

S. 15
 for the one is hu - man but the o - ther di - vine

Fl. 15

Ob. 15

B♭ Cl. 15

Vln. 15

Vc. 15

Perc. 15

poco sul pont.

let ring

26 *pp* non vib. (intoned) *p* norm. dolce

S An - ge - lus do - min - i nun - ti - a - vit Ma - ri - ae mad -

Fl. 26 slow, wide vibrato *pp* *p* *pp*

Ob. 26 *pp* slow, wide vibrato *p* *pp*

B♭ Cl. 26 *pp* slow, wide vibrato *p* *pp*

Vln. 26 *ppp* *mp* *p*

Vc. 26 *ppp* harmonic gliss *mp* *p*

Perc. 26 cymbal L.V. *p*

31 *mf*

S - - ness lift her voice and flows to prayers and rites

Vln. 31 *mf* poco sul pont. *p* 5 scorrevole, poco ruvido

Vc. 31 *mf* poco sul pont. *p* 3 scorrevole, poco ruvido

Perc. 31 cymbal vibraphone BD *mf* *p*

35 *pp*

S *Et*

Fl. *slow, wide vibrato*

Ob. *pp*
slow, wide vibrato

B♭ Cl. *pp*
slow, wide vibrato

Vln. *p*

Vc. *p*

Perc. *cymbal* *p*

38 *p* *playful*

S *con - ce - pit du Spi - rit - u Sanc - tu* *There is al - so a*

Fl.

Ob.

B♭ Cl.

Vln. *norm.* *pp*

Vc. *norm.* *pp*

Perc. *castanets* *p*

scorrevole

42

S *mf*
third kind of mad - ness Ah _____ which

Fl. *norm. mp* *mf* 6

Ob. *p* *mf* *p*

B♭ Cl. *norm. mp* *mf* 6

Vln. *p* *mf* *p*
poco a poco sul pont.
slow, wide vibrato

Vc. *p* *mf* *p*

Perc. *mf* *mp*
congas cymbal

45

S *mf*
is Ah _____ a pos - ses - sion _____

Fl. *p*

Ob. *mp*

B♭ Cl. *p*

Vln. *mf* *p*

Vc. *sul pont. sfz* *mf* *p* (gliss.)

Perc. *mf* *mp*

47 *f* *molto*

S. Muses

Fl. *f*

Ob. *f*

B♭ Cl. *f* 6

Vc. *f* *molto sul pont.* >

Perc. *f*

49 *mp*

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Vc. *mp*

51

Fl. *f* *p*

Ob. *f* *p*

B♭ Cl. *f* *p*

Vc. *f* *p*

53

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Vc. *p*

Perc. *p* textured and somewhat erratic tremolo

sul pont.
(bring out fluctuating upper partials)

BD

55

Fl.

Ob.

B♭ Cl.

Vc.

Perc.

mf

Musical score for measures 55-56. The Flute, Oboe, and B♭ Clarinet parts feature rapid sixteenth-note passages. The Bassoon part consists of a sustained note. The Violoncello and Percussion parts play a half note. The score includes a *mf* dynamic marking and a crescendo line.

57

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

Perc.

f

sfz

f

Musical score for measures 57-58. The Flute, Oboe, and B♭ Clarinet parts continue with rapid sixteenth-note passages. The Violin part consists of a half note. The Violoncello and Percussion parts play a half note. The score includes *f*, *sfz*, and *f* dynamic markings, along with a crescendo line.

rit.

59

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

p

p

p

wide vibrato, erratic gliss, sempre pont.

poco a poco norm.

norm.

molto

molto

p

♩ = 60

63

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

cymbal

pp

67

S

Grat - i - am t - am quas - ca - mus Do - min - e men - ti - bus nos - tris in fun - de ut qui

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

72

S

An - gel - o nun - ti - an - te Christ - i fill - i tu - i in - ccar - nat - i - o - nem co no - vi - bus per pass - i - o - nem e - us et

B♭ Cl.

Vln.

Vc.

Perc.

poco a poco accel

85

S

wing _____ is _____ the _____ cor - por - e - al el - e - ment _____ which is

B♭ Cl.

p

Vln.

Vc.

Perc.

88

S

most a - kin _____ to the di - vine

B♭ Cl.

Vln.

Vc.

Perc.

mf

mf

attacca to mvmt. IX

IX. The Wing

$\text{♩} = 96 - 108$ *Agile, spritely*

Soprano *mp* *mf*

by na-ture-it tends to soar a - loft in - to the ha - bit - a - tions of the

Violin *f* *mp* *p*

S *f* *mf* *f*

5 Gods the di - vine is beauty

Vln. *f* *mp* *ruvido* *norm.* *f*

8^{va} poco sul pont.

S *mf* *p*

9 (ty) good - ness wis - dom

Vln. *mp* *p*

S *mf dolce*

13 and by these the wing

Vln. *molto sul pont.* *poco sul pont.* *norm.* *mf* *p* *mf* *p* *mf*

13

17 *mp* *p*

S of the soul is nour - ished and grows

Vln. *p* *p* molto sul pont.

poco accel.
p

21 Souls are

Vln. *poco sul pont.*

a tempo

25 eager to be - hold truth suited to the high - est part of the soul and the

Vln. *molto sul pont.* *poco sul pont.* *mf* *p*

29 wing on which the soul soars

Vln. *norm.*

32 *f* *mp*

S The soul which a - tains a vi - sion of truth

Vln. *f* *mf* *p cantabile*

35

S and is pre - served from harm

Vln.

poco a poco accel

39 *mf*

S when she is un - able to fol - low and fails to be

Vln. *mf* poco sul pont. (gliss.) gliss by adjusting the tuning pin

Vc.

42 *f*

S — hold — truth — and sinks — be - neath —

Vln. *f* *mf*

Vc.

46 *mf* *f* *mp*

S — their wings — and she — drops — to the

Vln. *f* *mp*

Vc. harmonic gliss

50 *p*

S — ground —

Vln. *p* gliss by adjusting the tuning pin

Vc. *pp* *p* harmonic gliss

53 *mf* with urgency

S

The soul which has never seen the

Vln.

Vc.

(gliss.)

56

S

truth Ah will not pass

56

Fl.

p *mf* *p*

56

Vln.

mf *p*

(poco sul pont.) norm.

Vc.

60 *f* *p* *mf* *mf* *p* *mf*

S into human form Ah He

Fl. *p* *mf* *p* slow, wide vibrato *pp* *f* *mf*

Ob. slow, wide vibrato *pp* *f* *mf*

B♭ Cl. slow, wide vibrato *pp* *f* *mf*

Vln. gliss by adjusting the tuning pin *f* *p* *mf* *mp*

Vc.

Vib. vibraphone L.V. cymbal *mf*

65 3 3

S who em - ploys these mem - o - ries

Fl.

Ob.

B♭ Cl.

Vln. *mf*

Vc. poco sul pont. *p*

Vib. L.V. congas *mp*

69 *mp*

S is be - ing in - it - i - ate - d in to per - fect —

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Vln. *p*

Vc. *p*

Vib. wood blocks congas *mf*

72 *mf*

S mys - ter - ies — and be comes — tru ly

Fl. *mf* (norm. vib.)

Ob. *mf* (norm. vib.)

B♭ Cl. *mf* (norm. vib.)

Vln. *mf*

Vc. *mf*

Vib. vibraphone 5 BD cymbal *f*

f

75

S

per - fect

Fl.

f

Ob.

f

B♭ Cl.

f

Vln.

f

Vc.

f

Vib.

Toms

cymbal

Toms

BD

poco a poco sul pont.

accel...

78

Fl.

Ob.

B♭ Cl.

Vln.

(poco sul pont.)

Vc.

molto sul pont.

Vib.

cymbal

ff

f

ff

f

fast, wild

83

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

Vib.

ff

ff

ff

ff

ff

ff

86

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

Vib.

erratic gliss, screech and glissando
various sliding pitch and/or no pitch
ad lib (possible contour)

erratic gliss, screech and glissando
various sliding pitch and/or no pitch
ad lib (possible contour)

castanets

Toms

ff

88

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

Vib.

congas

castanets

Toms

91

Fl.

Ob.

B♭ Cl.

Vln.

Vc.

Vib.

BD

cymbal

fff

noisy multiphonic with beating

fff

noisy multiphonic with beating

fff

becoming more saturated....

fff

becoming more saturated....

fff

94

Ob.

B♭ Cl.

Vln.

Vc.

Vib.

sempre l.v.

crotales

p

97

Ob.

B♭ Cl.

Vln.

Vc.

Vib.

mp

mp

fff

let ring

attacca to mvmt. X

X. *A Distance from the Sea*

$\text{♩} = 72$ *contemplative*

Soprano

Flute

Bass Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet

Violin

Cello

Vibraphone

p *breathy, with slow, wide vibrato*

p *breathy, with slow, wide vibrato*

Fl.

B $\flat$ Cl.

moving more quickly

Fl.

B $\flat$ Cl.

mf (half-spoken, some pitch)

S 17 The travel - er on — the plain makes

Fl. 17 *mf* *mp*

B♭ Cl. *mf*

(very breathy) *mp*

S 22 out the mount - ains at a dis - tance then he los - es sight His

Fl. 22 *mp* (very breathy)

B♭ Cl. *mp* (very breathy)

Vib. 22 *p* congas

espr. *p* (half-spoken, some pitch)

S 27 way winds through the val - leys Then — at a cer - tain turn - ing point — the

Fl. 27 *p* *p*

B♭ Cl. *p* *mp*

freely spoken

32

S

peaks stand naked - ly be - for him They are something else than what he saw below

Fl.

B $\flat$ Cl.

p

breathy and woozy

(half-spoken, some pitch)

very delicate

37

S

The days get long - er — It was a long time — a - go

Fl.

B $\flat$ Cl.

Vc.

Vib.

pp

very delicate

molto sul pont. (bring out upper various upper partials)

50

S

off - ers up no mir - a - cles

Fl.

p *breathy, with slow, wide vibrato*

Ob.

p *breathy, with slow, wide vibrato*

B♭ Cl.

p *breathy, with slow, wide vibrato*

Vln.

pp

Vc.

pp

Vib.

54

S

and needs as - sis - tance No thing will be the same as it once was

Fl.

Ob.

B♭ Cl.

p

Vln.

p *pp*

Vc.

p *pp*

Vib.

57 *freely spoken* *becoming sung.....*

S It's dark here on the path and keeps get - ting dark - er It seems I am ex - per-i-cen ing a kind of

B♭ Cl.

Vln. *p*

Vc. *p*

Vib.

broadening

♩ = 60

61

S ex - sta - sy

Fl. *p*

B♭ Cl. *mercurial, molto rubato, espr.*

Vln.

Vc.

Vib.

p *breathy and woozy*

65

S

Was it sun - light on the waves that day

Fl.

pp *very breathy, molto rubato*
slow, wide vibrato

B♭ Cl.

pp

Vln.

pp *molto sul tasto*
molto rubato

Vc.

pp *molto sul tasto*
molto rubato

69

S

The night comes down and now the wa - ter seems re - mote

Fl.

B♭ Cl.

Vln.

Vc.

72

S

very delicate

3

and per - haps it is

Fl.

3

3

B♭ Cl.

3

Vln.

3

3

Vc.

Vib.

bowl

pp

75

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

slow motor

let ring

ppp